



Observation of the Poetic Unity of the Verse in the Poetry of Muhammad Riza Ogahi



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Abstract

This article presents scientific and analytical ideas on the definition of types in terms of the structure of the byte and its role in the structure of the poetic work in Uzbek literature. Also, in our literature on the relationship of bytes and genres, opinions, historical sources have been studied and the correct theoretical foundations have been formed. The level of application, types, and functions of genres such as chiston, problem are analyzed.

Keywords:

fard;

ghazal;

lyrical drama;

masnavi;

musarra and oriy bytes;

poetic experience;

problema;

rubai;

sadr;

tuyuk;

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1 Introduction

This article examines in detail the use of the poetic unity of the verse in the poetry of Muhammad Riza Ogahi, a unique and brilliant representative of Uzbek classical poetry, in the genres created by various poets. In classical poetics, the fact that byte verses have an independent meaning and independent pronunciation, the development of meaning and word movement between verses (admin), and the development of poetic thinking later necessitated the transfer of meaning and wording in the byte, bytes, although they are independent in meaning and lexical expression, it is always shown in the example of Agahi's work that they have a relatively logical connection with each other (Rustamov, 1970). It also explores the relationship between bytes and genres, historical sources, and forms the correct theoretical foundations. Such a relative relationship between bytes serves to ensure the development of the poetic image, the reaction to the existence of artistic determinism between byte verses in Eastern poetry, and proved by examples that it is the leading law of byte creation for all poets. A byte is based on a combination of weight, words, and rhyme. The combination of words and weights in each byte is cedar, hash, aruz; It is argued that rhyme not only serves the function of combining verses by creating melody, but also serves to form the content of the byte and to express the idea as a whole (Alisher Navoi, 2000).

The composition of the byte, its leading theoretical requirements, and its functions in various poetic genres have long been the focus of scholarly attention. In addition to the observations of the verse by many scholars and poets such as Umar ar-Roduyani, Rashididdin Watwat, Shams Qays ar-Razi, Atoullah Husseini, Alisher Navoi, Wahid Tabrizi, Zahiriddin Muhammad Babur, who dealt with various theoretical problems of classical poetry, many scholars, such as Ye.E.Bertels, S.N.Ivanov, A.Hayitmetov, I.V.Stebleva, R.Orzikulov, U.Toychiev, Yo.Iskhokov, O.Nosirov, Sh.Rakhmonov, I.Hakkulov, A. Bagirov, and A. Mirzoev, have commented on this poetic unity in Uzbek and Tajik literature. However, all of their comments are not about the byte, but about the semantic, syntactic role of the byte in a genre. In the classical poetry of the Arab, Persian-Tajik, and other Turkic peoples, the expression of thought through acceptable words based on a single weight and rhyme is accomplished through a poetic unit called a byte (Agahi, 1999). That is why a form of expression of a certain idea in a certain weight, melody, and relative independence is called a byte. The term byte is derived from an Arabic word, which means home. The terminological meaning of a byte is a poetic unit consisting of two verses that have a relatively independent meaning, are weighted together, and combined based on a single rhyme. Arab poets considered the byte as a form of expressing a certain meaning with a certain alfoz (words). Therefore, the word byte means house, that is, the house of artistic thought. Indeed, a byte is a house of poetry that contains a specific idea in a poem (Agahi, 1972).

2 Results and Discussions

However, in Persian-Tajik poetry, the tradition of writing ghazals by creating completely independent verses has been observed in the works of poets such as Saadi Sherozi and Hafiz Sherozi. However, for a genre as pleasant, enjoyable, and eloquent as the ghazal, such a situation, that is, the omission of any byte other than the matla and the makta, does not interfere with the general content of the work (Muammar, 1982). Because each verse of the poem, which has relative independence, is an expression of a certain motive in the evolution of the lyrical hero's experiences. Deleting a byte from a poem destroys the harmony of the flow of experience, the balance of poetic thought (Sheikh, 2002). This means that every byte in a poem or other lyrical genre must be thought out in terms of meaning and expression, and weighed "seven times" on the scales of poetic thought (Matyakubova, 2000). Alisher Navoi followed this law of poetic creativity in the 15th century by creating gazelles, rubais, ostriches, and continents, which were fully developed. He focuses on maintaining a logical connection between the bytes to ensure the integrity of the lyrical experience and poetic idea in each work while maintaining the independence of the byte in content and expression. This requires great skill from the creator (Miller, & Brockie, 2015). Because of the logical connection between semantically and syntactically independent bytes, continuity had to be done not using intellectual migration, but by strengthening certain poetic motives, counting, explaining, and warning about the causes of other motives. The following is a look at how the unit of byte poetry is used in various classical genres:

-fard and byte relationship. An individual is a byte in its formal structure and size. The rhyming of individual verses has become a regular feature of Uzbek poetry. But Sheikh Ahmad ibn Khudoydad Tarazi said, "A person is two lines". There will be no rhyme in the previous verse (Meagher, 2015). Zahir Faryabi, Kamal Isfahani, Kamal

Khojandi, Salmon Sovaji, Jalal Samarkandi, Khoja Kirmani, Hafiz Sherozi, Khisrav Dehlavi, Nizami gave examples from Iraq (Hoffstaedter, 1987; Hanauer, 1996).

Alisher Navoi's researcher of individualities, L. Serikova, discusses the origin of individuals, saying that some individuals are written first and then included in other genres, or that an individual can be created by separating strong, deep bytes from multi-byte works. To prove his point, L. Serikova compares one of Alisher Navoi's poems with one of his personalities. Here is the matla:

*Menki chekdim la'l shavqi birla jonondin ilik,
Go'iyoy hayvon suyiy birla yudum jondin ilik.*

Fard esa quyidagicha:

*Menki chekdim yig'lamoqlar birla jonondin ilik,
Ashk selobi bila oxir yudum jondin ilik.*

We will focus on the argument that the first view of the individual's resemblance to a ghazal is correct. If the lyrical protagonist despairs with a flood of tears, then there is no need to write a poem. Because in the poem, this mood and mood cannot be developed further (Shakibaev, & Golajji, 2012). Zahiriddin Muhammad Babur is second only to Alisher Navoi in the history of our classical poetry in the field of individual creation. It also refers to more individual bytes. One of Bobur's innovations in the poetics of the individual genre is his ability to give any philosophical generalization, a poetic conclusion based on the personal experiences and observations of the lyrical protagonist's "T":

*Ko'pu ozga tengridur berguchi
Bu dargohda yo'qtur kishining kuchi.*

Tuyuk and byte relationship. Another genre based on bytes in Uzbek classical poetry is the hen. Tuyuk is widely used in the poetry of the Turkic peoples (Blohm et al., 2018). Much research has been done on the specifics, history and poetics of the genre. Almost all of them argue that the genre originated in oral poetry, was created in the weight of a finger, had a special weight in the written literature (this weight is the frame of reference), and followed a more eloquent rhyme. In the genre of tuyuk, the use of musarra byte and then Aryan byte is the leading requirement of the genre. For example, Muhammad Reza Ogahi's hens meet the requirements of classical genres. However, an examination of his hens revealed some uncertainty (Stebleva, 1988). Ten works are included in the second volume of the six-volume collection of works prepared by the poet Subutoy Dolimov for publication. Her collection "Tumors of Love" includes only six hens. When we examined Ogahi's hens, we found that the poet's hens were neither six nor ten.

First, the second volume of the six volumes is included as a single quadruple tuyuk with a crown:

*Kishi g'am daf'iga gar mo'l ichar yuz ming qadah mul ham,
Ko'ngulda ishq zavqi bo'lmasa afzun etar mulham.
Shahodat olami asroridin hargiz xabar topmas,
Kishi to bo'lmog'uncha g'ayb asrori bila mulham.*

It is like a hen in that it consists of four lines, one musarra and one Aryan byte. The first, second, and fourth verses are rhyming. However, these four are not tuyuk. This is because it is not written in the weight of the target, but in the healthy weight of the Hajj musam. Secondly, six verses, but in four verses the tajnis are used, and the Hajj musamma is added in a healthy weight:

*Agar ishq ichra tushsa boshim uzra g'am yuki yuz man,
Uyurmasman oni chekmakda aslo yolqibon yuz man,*

*Rizoyi yor ila yuz yil balo to'fonida qolsam,
Chiqoy deb amnu rohat sohiliga bir nafas yuz man,*

*Agar xasmim mening o'lsa yo'q g'amim bir zarracha andin-
Ki, atrok ichra biri mingga g'olib bo'lg'usi yuz man.*

The reason why this work is not silent is, firstly, that the work was written in a different weight, and secondly, that the work is not two bytes, but three bytes. The “Tumor of Love” collection does not include two ostriches with “wings” and “crooks”. That's why there are six hens in this collection. After all, Ogahi created beautiful tuukas consisting of one musarra and one Aryan byte:

*Bo'ldi chun umrung kunining vaqti tush,
Nafsi sarkash otini ko'b chopma, tush.
Xobgoh etkil qanoat manzilin,
Yo'qsa hargiz ko'rmagundur rost tush.*

Thus, Ogahi successfully continued the form of a hen consisting of one musarra byte and one Aryan byte, whose three lines are connected with the tajnis rhyme, which has become a strong tradition in Uzbek classical poetry. In doing so, he created unique pitfalls by, on the one hand, using the tajnis used by the salaf in the sense of denial, and, on the other hand, he went the way of using tajnis that the salaf did not use at all (Prakash et al., 2021; Totelin, 2012; Moser, 2007).

*Ko'z yoshim tuproq ila gar qotila,
Kelmagayman javridin, haqqo, tila.
G'amzasi o'turdi-yu, ul bexabar,
Men agar o'lsam ne g'am ul qotila?*

Rubaiyat and byte relationship. One of the most popular genres in Uzbek classical literature is the rubai genre after the ghazal. The Agahi rubai also plays a special role in the development of this genre. Of the seventy rubai in the Agahi divan, sixty are ordinary rubai and ten are musarra rubai. In the first byte of ordinary rubai, two independent motifs are expressed in a single rhyming sequence, while in the next byte, the rubai concludes:

*Umrim o'tubon qilib gadolig', yo rab,
Komig'a yetushmadi ravolig', yo rab,
Maqsadg'a hama yetti, vale qoldi mango
Oq saqqol ila yuzi qarolig', yo rab.*

In Musarra's rubai, the poet, through the art of radd ul-aruz ilal ibtido, was able to express the poetic idea fluently and effectively:

*Ey zotinga maxsusdurur juddu karam,
Juddu karaming birla jahondur xurram.
Xurram chu jahon ahli bo'lurlar har dam,
Bo'lsam ajab emas alar ichra men ham.*

So Ogahi used two different bytes in the rubai. However, many of its rubai are composed of a combination of musarra and Aryan verses. The rubais, which are composed of such bytes, are a leading tradition in Uzbek classical poetry. Agahi continued this tradition with his rubai. Kit'a and byte relationship. Another lyrical genre based on the byte is the continent, in which the poets directly expressed their philosophical, moral, didactic ideas in this genre. solidified), but is defined as a work that expresses a clear judgment and conclusion. Ogahi's poetry is unique in that it reflects important moral aspects of the period and human problems on the continent. It contains valuable insights into life on forty continents. Its one-byte continent consists of the following bytes:

*Kishiga hamroh o'lsa mardi cholok,
Ango yo'l ofatidin yo'qturur bok.*

In its two-byte kit'a, it uses Aryan bytes:

*Ilm ichra kamoloti ul haddg 'a yetubdurkim,
So 'z aqidasi fikrining tirnog 'i bila haldur.*

*Aql ila farosatkim inson sharafi ondin,
Sha 'nida oning go 'yo bir oyati manzildur.*

Ogahi is distinguished by the use of musarra bytes on three- and four-byte continents. Even its seven-byte continent is made up of musarra bytes. Such bytes, on the other hand, have a distinctive melody with a variety of rhymes, and they are read fluently, but the individuality of the rhyme in each byte brings them closer to the masnavi. As each poet explores the continent, he or she feels as if he or she is reciting a masnavi. What is the difference between a masnavi and a continent, when such continents of musarra bytes give the impression of reciting the masnavi? In our opinion, the wisdom, didactic spirit, and aphoristic content of the work confirm that it belongs to the continental genre, while the masnavi tone of the musarra bytes is preserved on the continent.

Ghazal and byte relationship. Ghazal is one of the genres based on the poetic unity of the byte. Although the lexical and terminological meanings of praising beautiful women, singing of burning and burning in their work, complaining of flirtations and infidelities are the leading themes of the ghazal genre, the formal features of the genre are preserved. its subject matter has expanded. More precisely, in the poem, the purely romantic theme is strengthened by a wide range of socio-political motives, new traditions, such as moaning or praising the period, ridiculing people from different walks of life. Ghazal is a genre that requires a very consistent, vivid, and effective expression of poetic thought. Therefore, in this genre, the byte reflects its colorful forms and possibilities of expression. According to the requirements of classical poetics, if the matla consists of Aryan bytes, then the ghazal belongs to the continental genre. That is why the ghazal is so important both in terms of content and form. The musarra byte in the matla is distinguished by the power and charm of the poetic thesis, which attracts the reader. For example, one of Lutfi's poems begins with the following:

*Ey pari ruxsolar, bizga nigoh aylab o 'tung,
Bir nazar birla gadoni podshoh aylab o 'tung.*

This means that in the ghazal genre, the musarra and Aryan forms of the form byte are used. One musarra byte serves as a matla in ordinary gazelles, while two musarra bytes are used in husni matla gazelles. This, in turn, serves to strengthen and deepen the poetic thesis, as well as to raise the melody of the beginning of the poem. The important thing is that no matter what kind of bytes the ghazal matla and maqta consist of, the logical-semantic connection between them must be kept consistent. Depending on the extent to which this condition is met, the integrity of the work is ensured and the poet's artistic skill is determined. Muhammad Reza Agahi also continued the traditions of Lutfi, Navoi, and Babur in his works and created verses in his ghazals consisting of verses connected by cause and effect. In the following verse, both verses have a completely independent meaning. But while the content of the verses is independent and equal, they are fundamentally contradictory:

*Ul oy ruxsori yorutdi qaro shomimni yuz kuncha,
Va lekin boshima soldo qaro kun zulfi ming tuncha.*

In the first verse, the moon's face lit up the lover's black candle for a hundred days, but his black hair cast a thousand dark days on his head. On the bright and dark days of the lover, the two contradict each other because of the lover's moonlight and black curls. In essence, these byte verses are not based on a cause-and-effect relationship with each other, but each can be used independently. But to express the contradictory state of the lover, the poet describes the lover's white face, black hair in contrast. It is the content of this contradictory relationship that keeps the byte in a cause-and-effect relationship. In the following verse of Agahi, the verses are connected by a cause-and-effect relationship and together serve to express a single poetic idea:

*Er ersang, berma ko 'nglungni arusi dahr husniga
Ki, garchi dilrabodur, lekin usru bevafodur, bu.*

In the first verse, the poet addresses the lover and warns him that if you are a man, do not give in to the beauty of the bride of the world, for she is charming but very unfaithful. The world is like a beautiful bride. You don't have to be completely obsessed with her beauty. He is very unfaithful, no matter how hard he tries. Those who live in the hope of the world will be deceived. Because if he laughs at you today, he'll look at someone else and frown. This philosophical poetic idea is fully expressed in a byte of independent but contradictory causal lines. Ghazal is a genre that requires a very consistent, vivid, and effective expression of poetic thought. Therefore, in this genre, the byte reflects its colorful forms and possibilities of expression. Our observations of Agahi's ghazals show that Agahi also uses transition bytes in the transition from private to general philosophical interpretations. In his following seven-byte poem, the transition byte is used in the fifth byte. In the four verses that precede it, the lover complains about the oppression and flirtation of the lover. In the fifth verse, the lyrical protagonist addresses the bartender and asks him to take a full glass of wine to get rid of this grief:

*To 'la bir jom tut lutf aylab, ey soqiyki, bu g'amdin
Qutulg'ayman ichib man notavon ohista-ohista*

This verse is followed by a philosophical lyrical interpretation of the poem, which summarizes the experiences of the lyrical protagonist:

*Vafo yo 'q dahr bog'ining gulida, berma ko'nglingni,
Bugun tongla ketar, ey bog'bon, ohista-ohista.*

*Emas gardunda ra'd ovozikim, hijron tuni ichra
Erur ul Ogahiy chekkan fig'on ohista-ohista.*

In some verses of Agahi's poems, he uses folk expressions. For example, in the following verse, the phrase "what the sultans command, the slaves accept" is used to emphasize that drinking the cup of life is the law for the lover:

*Dedilar ibo qilmay: "Bodani sumurgilkim,
Qulg'a ish qabul etmak, ne buyursa sultonlar".*

In his ghazals, Agahi also refers to the verses of tajohuli orifona. Such bytes are formed as a means of artistic expression, in which the lyrical protagonist takes himself unconsciously and expresses his opinion in the form of interrogative verses, which do not require an answer, the answer of which is with him. enriches the possibility of expression, always frees the poet from the monotonous form of thought only in the form of affirmation, and helps the reader to meditate. It also increases interest in poetic content. Therefore, such bytes have been widely used in classical poetry since ancient times. In many of his poems, Ogahi uses the verses of Tajohuli Orifona. His following seven-byte ghazal is similar to Muhammad Fuzuli's "don't you need it?" This poem is composed from the beginning to the end of the orifona bytes:

*Oshiq o'lding, ey ko'ngul, joning kerakmasmu sanga
O'tga kirding jismu uryoning kerakmasmu sanga?*

*Istabon ul yuz tamoshasini ko'zdin damba-dam,
Qon to'karsan chashmi giryoning kerakmasmu sanga?*

The introduction of dialogue verses in Uzbek ghazal poetry means that the poetry is closer to life. Therefore, in some dialogue verses, the words of love are given in the first verse, and in the second verse, the lover gives the opposite answer. Some communication bytes have a reverse order. The dialogue is not about the place of the lover and the lover in the verses, but about the intensity of the lyrical conflict in the poem through their words. Typically, dialog bytes are created using author remarks such as dedim-dedi", "dedi-dedim", "aydim-aydi", "so'rdim-dedi", "so'rdimen dedim". Creating communication bytes is common in Ogahi's poems. But the peculiarity is that Ogahi's ghazals do not contain separate communication bytes, but ghazals are based on whole communication bytes. In such poems, in the first verse of the verse, the lover asks the lover for something or demands something, while in the second verse, the lover responds and denies what the lover asks. Below we quote two bytes from his eleven-byte dialogue:

*Dedim: - labing shirinligin, ey sho'x, bildur o'rgotib,
Dedi: - bila olmas kishi to ko'rmasa oni totib.*

*Dedim: - seni gar nogahon uyquda ko'rsam na qilay?
Dedi: yuzum ohista o'p, tasdi' barma uyg'otib.*

In Uzbek classical poetry, all poets pay great attention to the content of the verse and its connection with the rhyme. This is also evident in Agahi's poetry. It is no exaggeration to say that the rhyme in each byte is specially selected in terms of content and form.

*Ko'z ermas, jonu ko'nglum qasdin etmakka balodur bu,
Qosh ermas, javru bedod o'qlarin otmoqqa yodur bu.*

The verses of this verse are connected with the rhymes "balodur-yodur". After the narrator in the rhymes, there are three more rhyming elements. Above, the rhyme is described. The meaning of the rhyming words is the content of the verses; the content of the verses is the content of the bytes. The content of the verse expresses the idea of the beauty and kindness of a ruthless lover. The ghazal consists of nine bytes, and the couplets of the remaining eight bytes are rhymed in this way. These words are "zihodur", "shifodur", "muddaodur", "sangodur", "havodur", "duodur", "bevaodur". In short, the relationship between byte and rhyme is one of the leading theoretical issues of classical poetics, and its semantic basis in the creation of a byte and rhyme as a necessary poetic element in its rhythmic-melodic formation. That's why poets pay a lot of attention to finding and using beautiful rhymes in composing bytes.

Muhammad Reza Ogahi was also successful in creating lyrical masnavi. The second volume of his six-volume collection contains thirty-nine verses, large and small. A. Pirimkulov, who specially studied his masnavis, classifies them into five themes. They are: a) hasbi case; b) romantic; c) socio-political; d) moral and educational; d) masnavi about the image of nature and historical and cultural monuments. Agahi followed all the requirements of the Masnavi form in his work. According to tradition, in his Masnavi he used only musarra byte. For example, his "Image of a Garden in Old Urgench" is concise and clear: Muhammad Reza Ogahi was also successful in creating lyrical masnavi. The second volume of his six-volume collection contains thirty-nine verses, large and small. A. Pirimkulov, who specially studied his masnavis, classifies them into five themes. They are: a) hasbi case; b) romantic; c) socio-political; d) moral and educational; d) masnavi about the image of nature and historical and cultural monuments. Agahi followed all the requirements of the Masnavi form in his work. According to tradition, in his Masnavi he used only musarra byte. For example, his "Image of a Garden in Old Urgench" is concise and clear:

*Musaffolig'da yo'q masnadi oning,
Jinon ahli erur dilbandi oning.*

*Qusuri qasr jannatdin muallo,
Fazosi ravza sahnidin dil oro.*

*Kelib nazhatda bog' dilkushosi,
Riyozu xuldning ravnaq fazosi*

*Muhayyo har taraf sahnida gulshan,
Gulu ayshu tarab har sori xirman*

*Muzayyan har tarafda havzi oliy,
To'lub har havz aro ishrat ziloli*

*Chekib yuz zeb ila ashjori qomat
Go'zallar qaddiga berdi xijolat.*

Latofat birla oqib har taraf suv,

Nechukkim har sori g'iltodur inju.

*Ko'ngullarni ochib dilkash havosi,
Berib jonlarg'a rohatlar safosi.*

Dedicated to the image of a garden of only eight musarra bytes, the above masnavi is a beautiful plaque about the beauty and purity of a garden built in Old Urgench. The poet describes with pleasure the view of the garden, the water flowing in the pool, and ditches. Each byte has complete independence in terms of content and expression. Each of his translations of "Dahr bir gulshandurur" consists of nine bytes, the ninth of which is a byte byte. Although the byte is written at the same weight as the byte, it has an independent rhyme. Although the transcript is written in the weight of the musamma, the byla byte differs from the main clause in the form of a separate musarra byte.

*Dahr bir vayronaedurkim, xarob obod erur,
Chiqsa ondin har kishi g'am bandidin ozod erur.*

Since the Tarji'band consists of five verses, the byte is repeated exactly five times. Ogahi feels that the role of the verses in the consistent expression of the poetic idea is incomparably great, and he often refers to them in his poems. Each verse of the musamma ends with a means byte that is the same in weight and rhyme. For example, his poem "O heart" consists of twelve verses, each of which ends in a verse that is the same as the verses in the rhyme. This byte consists of:

*Yig'lasam emdi ne tong bu holima qon, ey ko'ngul
Kim, bo'lubman mubtaloyi dardi hijron, ey ko'ngul.*

In his musammans, such as "Bu kohna dayr aro" and "Ul ay furqatida", the same verses are repeated as byla bytes. Poetry is a miraculous, fascinating way of expressing human emotions and psyche. Therefore, the phenomenon of poetry fascinates with its mysterious symbols, its images expressed in artistic movements, its passionate musical nature, clear norms, and rhythm. At the heart of all this is a unity of poetic content and form based on harmony. This unit is called a byte in Arabic, which means home. A byte consists of two lines, in which the meaning and the word are in harmony, and the expression is the same in terms of the structural units. The complexity is that in each example of a byte, both lines have the same weight, the same composition, the same rhyme, and word repetition. In this regard, the verses in Uzbek classical poetry are excellent. The first line of the byte has the same weight as the second.

3 Conclusion

Summarizing the above points, based on our research on the poetry of Muhammad Riza Ogahi, the great figure in Uzbek classical literature after Alisher Navoi and Zahiriddin Muhammad Babur, the smallest unit of oriental classical literature came to the following conclusion about the role of the verse in classical genres. The byte is a whimsical poetic unit that requires a great deal of precision. Apart from the components, even the melody between the verses should be the same. In this sense, the rhyme of bytes in our classical poetry is of two types. The first type consists of a rhyme that achieves a melody based on the narration of the byte verses. Such rhyming bytes are called muqayyad rhyming bytes. The second type is a rhyme in which one or all of the elements of the byte, such as wasl, khuruj, mazid, and noira, which follow the narrator, are harmonized. Such rhyming bytes are called absolute rhyming bytes; units such as sadr, hashv, aruz in the first stanza of the byte correspond exactly to the rhythmic-syntactic units in the second stanza, such as ibtido, hashv, ajuz (zarb). According to the number of these poetic units, the verses in all Uzbek classical poetry are divided into three types. These are a) bytes created only with the correspondence of cedar and aruz to the beginning and ajuz (tattoo). Such bytes are called square bytes;

- Bytes are created by adding one hash to each of the units that make up the square bytes. Such bytes are called sacred bytes;
- Bytes were created by adding two hash was between units in a square byte. Such bytes are called fixed bytes. Simply put, if a byte consists of four columns, it is called a square byte, if it consists of six columns, it is

called a sacred byte, and if it consists of eight columns, it is called a positive byte. In general, as in Eastern classical poetry, Uzbek classical poetry does not and cannot have byte types other than the three types of bytes mentioned above. Because these components contain the smallest and largest limits of the byte event in terms of norm, criterion, and rhythm. It should be noted that the artistic thinking of the individual did not suddenly reach this level. Byte unity emerged as a result of the gradual development of poetic practice.

In classical poetry, poetic thought takes the form of a harmonious expression, both verses of which are melodic, that is, rhyming bytes - musarra bytes. Therefore, in classical Uzbek poetry, musarra is used in verses and at the beginning of the genres of ghazal, rubai, and tuyuk. This is still a stable, strong poetic tradition. Aryan bytes, based on the rhyming of a couple of verses, play a defining role in our classical poetry with their ease of development and twisting of poetic thought. We have witnessed the widespread use of bytes in both forms of classical rhyme in the work of Muhammad Riza Ogahi, a great representative of Uzbek classical poetry. This shows that the representatives of our Uzbek classical literature strictly adhered to the existing classical poetic traditions in the organization of the rhyme structure, which is a form of byte formation, and creatively continued these traditions in their works.

Conflict of interest statement

The author declared that he has no competing interests.

Statement of authorship

The author has a responsibility for the conception and design of the study. The author has approved the final article.

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